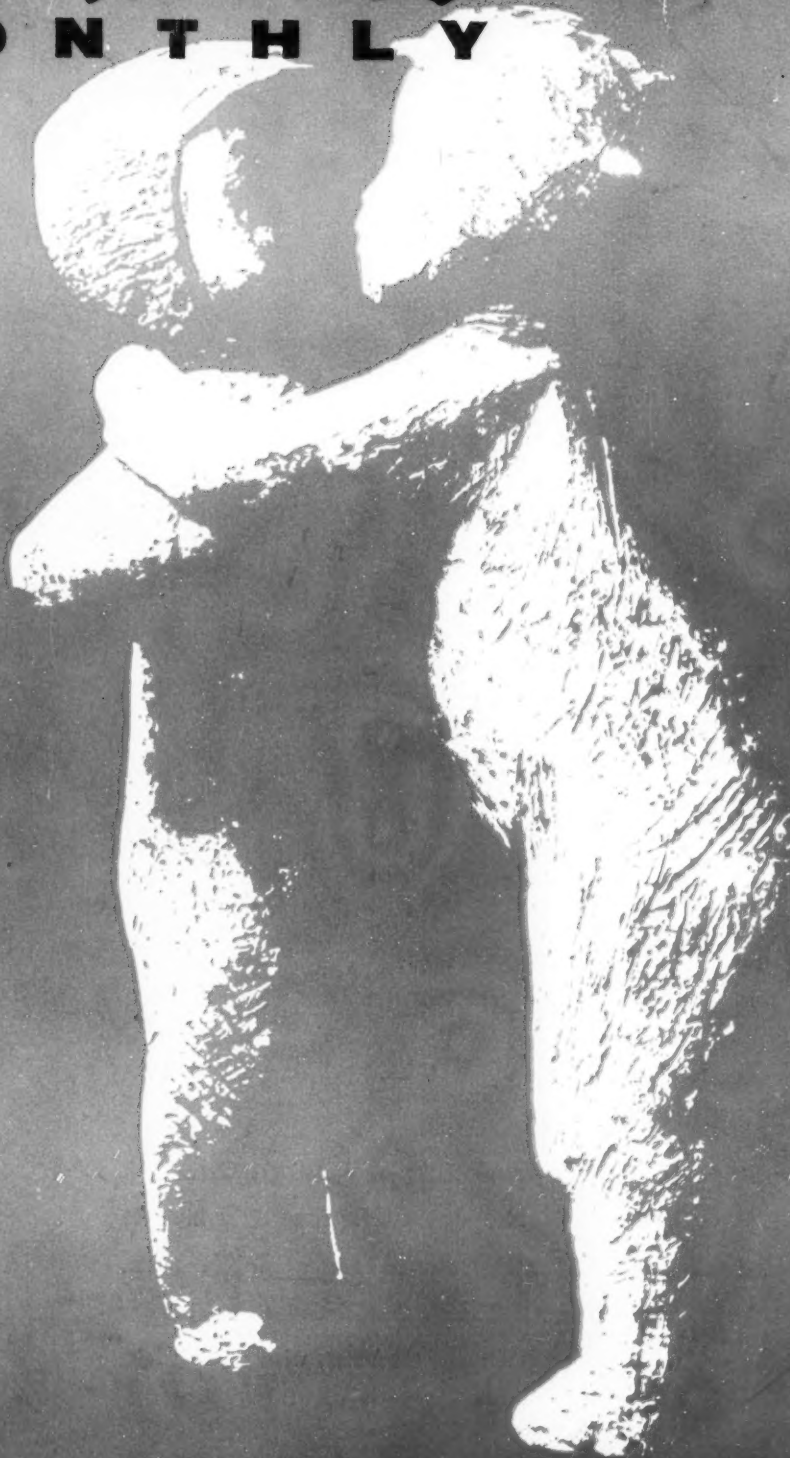


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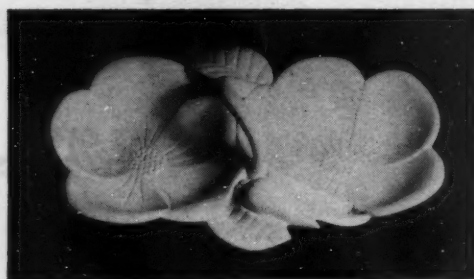
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JANUARY • 1957

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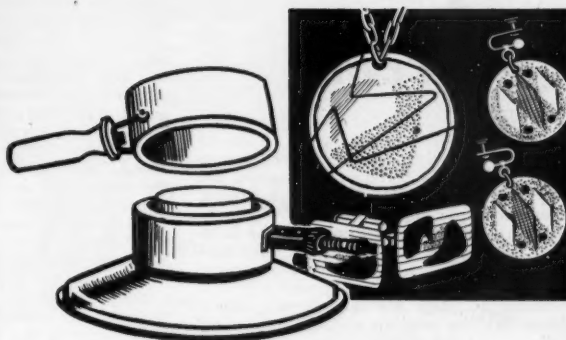
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Letters

LIKE LIETZKE

Dear Editor:

The article on the Lietzke porcelain [October] is certainly of interest, not only from a technical aspect but from a human relation angle as well.

First, for those who think they have no time for potting—both Lietzkes hold outside positions, yet find time to turn out beautiful ware.

Secondly, they are self taught, which shows that by reading and experimenting (of course I am thinking of CM) one can obtain a satisfactory end in pottery . . .

Mrs. G. B. HODGES, JR.
Williamsport, Pa.

THANKS TO THE CHEF

Dear Editor:

This letter is from one of your original subscribers, and my first letter to you, aside from my usual renewal check.

For some reason or other, I never sit down and write an editor. Perhaps it's not polite, like filling up on a good meal and never a word of praise to the cook; however, I want you to know I have always thoroughly enjoyed and really digested your magazines from cover to cover. They have their own special bookshelf in my ceramic hobby room . . .

Mrs. JAMES H. JACKSON
Sterling, Colo.

REPLY TO OPEN LETTER

Dear Editor:

I have read, with some amusement, Mrs. Sills' indignant letter in defense of earthen-

ware (in your December issue) and disagree with some of the things she says.

First of all, I read Mr. Ball's articles also, and did not get the impression that he was belittling earthenware—he was merely citing his own views and preference, and I must say, mine too . . .

Which is certainly not to say that earthenware and stoneware are not equally "good." I have seen both put to exactly the same uses in the home, with equal satisfaction to the user . . .

There is no need for stoneware to be like "chunks of stone mountain," as Mrs. Sills expresses it—that is just plain poor craftsmanship. (I have seen poorly made earthenware too!) I agree, however, that some of the show pieces are too heavy. That again is the fault of the potter for entering a poor pot, and also the fault of the judges for sacrificing practicability for appearance.

Judges are only human, however, and it must be very difficult when confronted with some 500 pots, to choose 25 or so for a show. Then too, usually some or all of the judges are potters themselves, and tend to choose what they themselves prefer. They can be fooled, too; some of them, by an intricate shape or the name of a well-known potter . . .

I don't believe that potters can be divided into "stoneware, earthenware or porcelain" potters. Most of us have tried all three, and naturally continue with the one which gives us the most satisfaction. And since pottery is an expression of oneself, it seems to me that making the type one likes best would make for better pots. As witness Mrs. Sills' earthenware, which is certainly both beautiful and useful.

ANNE MARIE O'NEIL
Stinson Beach, Calif.

F. C. BALL REPLIES, TOO

Three cheers for Mrs. Sills' "defense" of the downtrodden, earthenware potters [December]. As she so clearly states, there is no need for the earthenware potters to feel inferior to stoneware potters.

I like Mrs. Sills' "Open Letter" and agree with her idea; however, I feel she has misunderstood my feelings in my first CM article [September]. I do not, and have not, felt that I ever was just a stoneware worker; or that as a stoneware potter I was a superior potter. My nine years of struggle while firing in the cone 016-06 range exclusively was so difficult that I will always respect the special problems of producing earthenware.

Mrs. Sills says, "We like to make pottery which people will enjoy using at breakfast, lunch, and supper—and in between. Pottery which is warm, colorful, and we hope interesting and beautiful." This doesn't sound like a statement of an earthenware potter who feels superior to stoneware workers.

Mrs. Sills quotes my article as follows: "One thing that has happened to me in exploring the realm of high fire is that I like the looks and feel of even the poorest 'old clunker' from a stoneware kiln. The feel of the glaze, the heft of the ware, the sound, or 'voice' when it is set down." This to me does not sound like a statement of a stoneware worker who feels superior to an earthenware potter.

Again to quote Mrs. Sills: "I am nearly always impressed by a vase by Tony Prieto, or by Voukos and by many of Mr. Ball's own pieces. They are nearly always beautiful."

(Please turn to Page 8)

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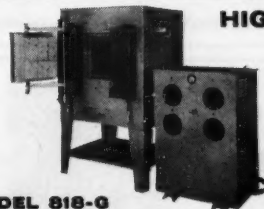
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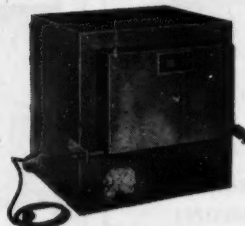
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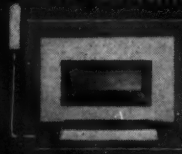
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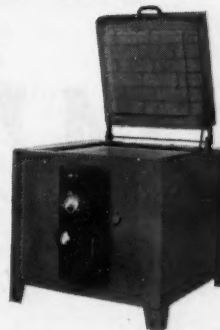


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Letters

(Continued from Page 4)

In turn now, let me say that I have always admired the outstanding work of earthenware potters, and to name a few, Gertrude and Otto Natzler, James Lovera and Mr. and Mrs. John S. Sills.

Most potters enjoy, appreciate and respect good craftsmanship, regardless of the clay and temperature involved in the product. Mr. and Mrs. Sills are excellent craftsmen and I am sure they do not feel superior to other craftsmen just because they prefer to work at earthenware temperatures, and they, as well as all craftsmen, have a right to like their own work best. I believe all craftsmen like their own work best. I believe the reason people continue this most difficult of professions is because they like their own work best, as a part of themselves.

Mrs. Sills' complaint is justified in that stoneware potters place stoneware ahead of earthenware in personal preference because stoneware is closer to what they produce. And when the majority of jurors of pottery shows are stoneware potters, the selection is biased. It is human nature.

This feeling *does* have influence on the jurying of exhibitions. I am sure that it would be all right for me to use as an illustration, a quote from Peter Voulkos. He said, "Why shouldn't I give a prize to my students? Their work looks like mine and I like my pots best." This is a direct, honest statement of an outstanding potter's feelings about his own work.

It is true that when potters jury exhibitions, they tend to like best the work that is similar to their own pots. There have been a great number of incidents where a jury member gave a first prize to his

wife, and many incidents of potters giving their best friends the first prize. Again, this is human nature at work!

May I make a comment to all potters who are disturbed by the selection of jury members for pottery exhibitions? You can't change human nature. Merely expressing dissatisfaction is not too helpful — why not be constructive. Why shouldn't potters work together to correct a bad situation.

One of the best ways is to join a good pottery organization. If there is no potters club near you, then get one started. You can get help from the American Craftsmen's Council [29 W. 53 St., New York] which is anxious and willing to help you organize a craft group or acquaint you with the group nearest to you. (The Craftsmen's Council would welcome your membership in the national organization, too!) Through an organization of craftsmen, a democratic process of choosing people to jury shows *can* be developed!

It is not easy to select a jury for an exhibition. It is not easy for jury members to choose outstanding work. There will always be hurt feelings and disappointments in any system of judging. The best way, however, is to keep it as democratic as it can possibly be.

Use your voice. Express your ideas and feelings about your craft. Join (or form) an organization of craftsmen. Write constructive letters for publication by magazines such as CERAMICS MONTHLY and CRAFT HORIZONS so your thoughts and experiences can be shared. Send them news items, too. If you do these things, a happy solution to "judging" as well as many other problems will be found.

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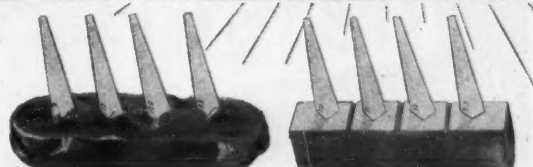
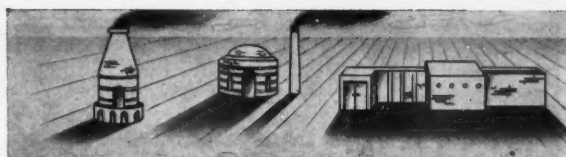
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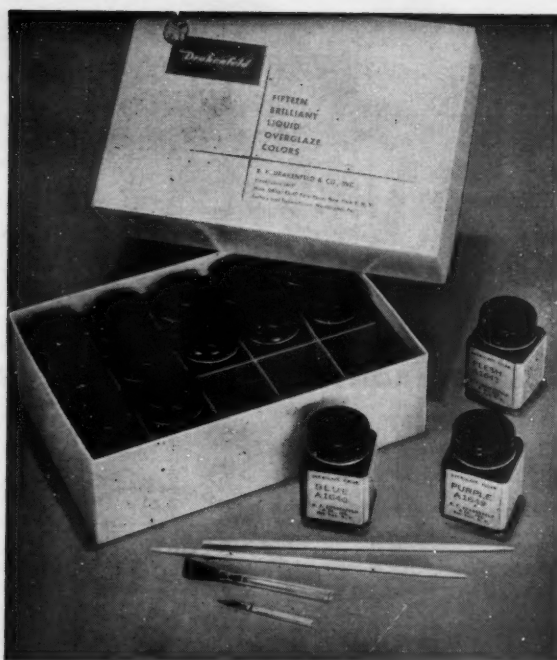
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Suggestions

from our readers

HOME-MADE SGRAFFITO TOOL

Utility tongs made from thin stainless steel can be easily converted into an excellent sgraffito tool.

Cut the tongs in half at the handle, bend under a half inch or so of the cut



section so there is no sharp edge, pound this flat with a hammer, and you have a pair of superb sgraffito tools.

They fit your hand nicely and they scratch deeply.

—Nola Matson
Castro Valley, Calif.

RE-GLAZING HELP

Here is a procedure I have found to be ideal for making a glaze adhere to a glazed pot or to hard-fired bisque.

I dissolve ordinary cooking gelatin in about four times as much water and add it to glaze in the ratio of about one part gelatin mixture to six parts glaze. Sprayed on, this mixture really sticks to the non-porous surface and good glazed pottery results.

I keep the gelatin mixture in a small jar and melt it in warm water much as one would heat a baby's bottle.

—Mary L. Brown
Portland, Ore.

CRACKLE COLORANT

To put a vivid permanent color in the tiny hair lines of a crackle-glazed piece, I brush on Esquire liquid shoe polish using the daber that comes with the

bottle. The shoe polish is brushed on overall, allowed to dry, then the excess is washed off. The color that penetrates into the cracks stays on permanently.

This polish has a wax base and it will not fade when it ages like many inks or other products will do. If the ceramic piece requires refiring I have found that the Esquire liquid shoe polish will not burn out but will remain as bright as it was when first applied. There are five colors to choose from.

—Myra Halpert
East Meadow, N.Y.

MOBILE STORAGE

In our studio we have put casters on everything that has to be moved from one place to another. The small casters are fastened directly to wooden containers such as the wooden kegs which hold casting slip and to the scrap bin.

If a container is metal, like our pottery-plaster bin (a fifty-gallon garbage can), we put the casters on



a small platform on which the metal container will ride. The containers are usually heavy enough not to slide off the platform when pulled.

The casters are available at almost any hardware store and ordinarily cost around fifteen cents.

—Mrs. A. J. Birchall, Jr.
Personalized Ceramic Studio
Atlantic Beach, Fla.

(Please turn to page 29)

Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio. Sorry, but we can't acknowledge or return unused items.

CERAMICS MONTHLY

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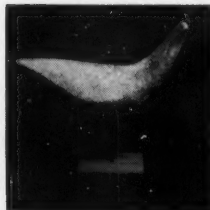
BIG SHOW at SYRACUSE

the 19th Ceramic National

Photos: Syracuse Museum of Fine Arts



1



2



3

Four hundred and forty-four pieces of contemporary pottery, ceramic sculpture and enamelwork were on display at the Syracuse Museum of Fine Arts during November. This was the BIG SHOW officially known as the 19th Ceramic National and unofficially as "The Syracuse Show."

The exhibition was drawn from well over a thousand entries submitted by craftsmen of the United States, Hawaii and Canada and screened by regional juries spotted throughout the country. A sizable selection of works from the giant show, including twenty entries which won awards totaling \$3200, have now begun a tour. The first stop is the new Museum of Contemporary Crafts in New York (see Itinerary, this issue).

Serving on the jury which made the final selections and awards at Syra-

cuse were: Meyric R. Rogers (chairman), Curator of Decorative Arts and Industrial Arts, Art Institute of Chicago; Antonio Prieto, Ceramics Department, Mills College, Oakland, California; and Daniel Rhodes, New York State College of Ceramics, Alfred, New York.

The Syracuse Show is the oldest as well as the largest of this country's ceramic competitions. It was founded in 1932 as a memorial to Adelaide Alsop Robineau, the internationally-known ceramist who is credited with having restored the prestige of American ceramics which had suffered an aesthetic slump early in the century.

From the first, the Syracuse Museum of Fine Arts has backed the event; now it is also sponsored by the Syracuse China Corporation and the

(Please turn to page 30)

1 "Children" by Alice Sperry, Fair Lawn, New Jersey—\$250 (one-fourth of \$1000 award). Simplified forms standing and joined; heavily grogged clay; surface scrubbed with colored slips. 13½" H.

2 "Shore Bird" by Lillyan Rhodes, Alfred, New York—Special Commendation (not in competition for prizes). Simplified gull pivots on metal rod set in wood base; matt-glazed stoneware. 20¼" H (incl. base).

3 "Symbols for Affirmation" by Virginia Dudley, Rising Fawn, Georgia—\$200 prize. Enamel-on-copper triptych mounted on weathered boards. Textured primitive symbols on green ground with copper used as a color. 26¾" W x 15" H.

next page

4 Two Slab Planters by David Weinrib, Stony Point, New York—\$200 prize. Slab-built double planters of yellow stoneware; areas of soft glaze emphasize structure. One planter is suspended on simple iron frame. Severe abstract shapes will "contrast beautifully with free form of things

(Please turn the page)

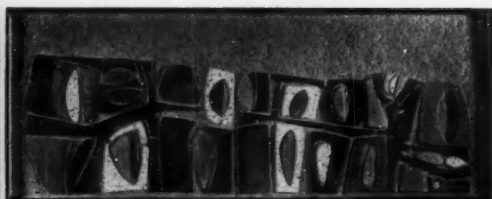


4



5

. . . From Over One Thousand Entries, Twenty Received Awards



6

BIG SHOW at SYRACUSE



7



8



9

planted in them," jury pointed out. 9½" H x 11"W; 12½" H x 11½" W (incl. stand).

5 Relief Figure Group by Betty Feves, Pendleton, Oregon—\$500 (one-half of \$1000 award). Six figures arranged in pairs against triangular slabs representing facades; matt-glazed. 27½" L x 14" H.

6 "March Earth" by Harris & Ros Barron, Brookline, Massachusetts — \$100 prize. Horizontal wall plaque; glazed tiles with seed motifs are set in concrete. 36½" W x 15" H.

7 Covered Jar by Clyde E. Burt, Melrose, Ohio—\$100 prize for decoration best integrated with form. Gray stoneware with wax-resist decoration. 18" H.

8 Small Bowl by Sibyl Laubenthal, Edmonton, Alberta, Canada—\$100 prize. Jury called it a "little gem of well-designed pottery." Gray-green-glazed stoneware with sgraffito decoration. 4½" D.

9 Tea Pot and Cups by Michael Kan, Alfred, New York—\$100 prize for best-designed functional pottery. Mishima-decorated stoneware with iron-glazed interiors. Teapot—5¾" H.

10 Gray Earth Bowl by Gertrud & Otto Natzler, Los Angeles, California — \$200 prize. Grogged body with crater glaze gives effect of undulating, spiraling waves of gray, sand and blue. 8¼" H x 12" D.

11 Wide-mouth Bottle by Paul Volckening, Oakland, California—\$100 prize for high-temperature stoneware. Olive-green and red-iron reduction decoration over opaque white glaze. 12½" H.

12 "Orator" by George Stark, Tonawanda, New York—\$250 (one-fourth of \$1000 award). "Sloth man" with upraised arms; swags of clay suggest classical robe; unglazed Jordon clay. 7¾" H x 10¾" W.

13 Bird Bath by Dorothy Riester, Syracuse, New York—\$100 prize. Three stoneware pieces—base, open shaft and bowl—



10



11



12

Awarding \$3200

bolted together. Shaft has ornamental black-steel center rod. Interior of bowl and inner surface of shaft glazed. 36½" H.

Other prize winners (works not shown):

Two footed Bowls by Charles Lakofsky, Bowling Green, Ohio—\$100. Small bowl of fine porcelain with polished marble-like surface and shadowy radiating decoration. Larger bowl of stoneware with vari-colored glaze streaked with white.

"Scarecrow" by Karl Drerup, Compton, New Hampshire—\$200. Enamel-on-steel, three-part vertical panel (35½" H) with bird and foliage compositions dominated by blues and greens. Jury felt he "carries technique farther than most enamellists, making most of translucency of medium."

Covered Jar by Marie Woo, Ann Arbor, Michigan—\$100. Iron-red stoneware with wax-resist decoration. 8½" H.

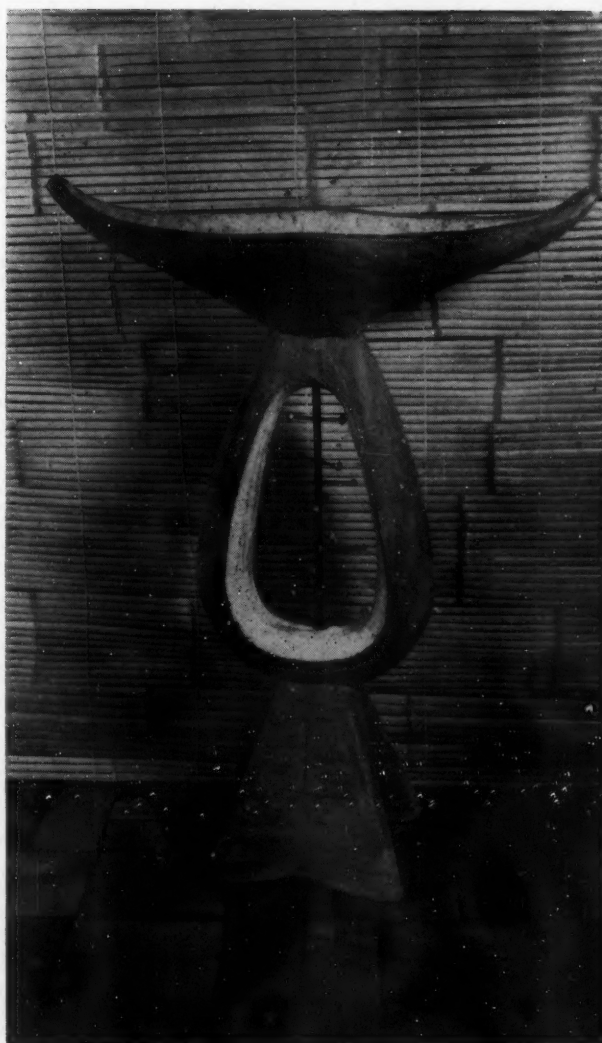
Large Blue Bowl by James Secrest, Canandaigua, New York—\$200. Thrown celadon stoneware with fluted exterior.

Porcelain Bottle by Elena M. Netherby, Oakland, California—\$100 prize for pottery with best decorative color. Reduced copper-red glaze with subtle variations in bluish, red and orange, 5" H.

Silver and Gold Glass Panels by Edris Eckhardt, Cleveland, Ohio—\$200 prize. Examples of an ancient Egyptian art rediscovered by the artist (CM August 1955). Jury noted precious quality of the panels and called them "one of most interesting things in whole exhibition."

"Follow Me" by William McVey, Chagrin Falls, Ohio—\$100 award for architectural ceramic sculpture. Religious motif installed on wall of Fairmount Presbyterian Church, Cleveland Heights, Ohio.

Wall Decoration by Mar Carter, Chicago—Honorable Mention for architectural ceramic sculpture. Twenty religious symbols in grogged clay with incised decoration and colored glazes. Installed in Religious School of North Shore Congregation Israel, Glencoe, Illinois.



13



Naturalistic China Painting: Light and Shadow

(Part 1)

by ZENA HOLST

Creating a naturalistic study on china is the most complex of the many techniques in overglaze decoration. This particular method can be mastered only by learning the *fundamental* rules for painting such compositions, and by acquiring an understanding of the laws of light and shadow. Highlights and shadows are the elements which give character to that which otherwise would embody none of the essence of life or form.

There are two methods of retaining light and applying shadows in a painting. One method is to paint the main mass of the study and then to add the shadow colors in subsequent paintings. This, to the novice, seems the logical procedure and is a common practice among many china painters. It is, without doubt, the easiest method for general painting but it indicates an amateurish approach. The notion that one should first apply color *inside* the outlines of a design, in order to make a composition, is quite wrong. The result reveals hard lines at the edges of the study and a constrained effect. Naturalistic studies done this way are devoid of sufficient perspective.

The other method, which I shall explain, is that used in the older style of china painting. It is also the one used by those artists who introduced china painting in this country and who themselves created very beautiful naturalistic paintings. The effort involved in learning this older technique is compensated for by the aesthetic style which results.

The rules I shall give apply to the painting of *any* subject in the naturalistic manner—flowers, fruits, birds, butterflies, etc. No two species can be treated alike as to form, arrangement and color, but the same rules of light and shadow apply to all.

Color Values

We hear artists speak of the “tones” in an oil or water color painting. The term is also used in connection with naturalistic studies in china painting. The term, “tones,” refers to the color *values* from lightest to darkest, not to the colors *per se*. The

values of the tints and shades are the unifying element, and they depend on the quality of light or shade in each color. Keep this in mind when preparing the palette. Remember also that when a hue is changed from light to dark, or vice versa, the intensity or purity changes and acquires *new values* (the restrictions for intermixing certain mineral colors in the palette have been explained in previous articles). The choice of basic colors, for the needs of several combinations in values, requires serious consideration in order for tones to be achieved in a painting (see my two-part article on color values—CM, October and November, 1956).

No one, of course, would think of starting a naturalistic composition without knowing how to do the brush strokes and how to handle the medium. I am taking it for granted that the reader has already learned the elementary principles of china painting, including the selection of appropriate patterns and arrangement of the component parts in keeping with the object being decorated.

First Attempt

Opaque art ware is not recommended for naturalistic studies. Such paintings are usually done on porcelain or on the soft paste ware which is considered semi-porcelain. The translucent quality of mineral pigments manifests itself more easily on relevant ware and the naturalistic effect of a study shows to greater advantage on translucent glazes. I would advise the beginner to start with a flat coupe plate. While plates are not considered suitable for this type of painting unless intended as decorative pieces, perspective can be done easier on something flat.

No specific subject need be kept in mind in order to learn the rules but for demonstration purposes let us choose single-petaled flowers with foliage. A beginner's design should be as simple as possible, with a drawing of the main mass only. If you cannot sketch freehand then copy a study. Avoid stiffness and the con-

fusion of too many lines. The lines should depict the principle characteristics of the subject chosen without showing details. No part of the background should be included in the sketch; do not think of the background, at this point, except for planning ahead for complementary colors which will harmonize with the floral colors. The background is not painted until after the first firing.

Contemplate your overhead lighting before starting to paint. Whether it is sunlight or artificial does not matter as long as it is a good light for painting, but it should come from the upper-left side of the painter. The shadows cast from the mass of the floral study should, on the plate, appear to fall in one direction which in this instance would be toward the lower-right-hand side of the plate and all pretty much at the same slant. Although not included in the sketch of the pattern, naturalistic compositions need a great deal of background *planning*, because the background frames the study. Keep in mind the fact that, when finally finished, the china will be completely covered with color, if only with a faint tint to overcome the harshness of the white china in contrast to the colors in the study.

(To be continued)

from the Holst Notebook

♦ I have some low-fire rose. Can I fire it the same as other colors?

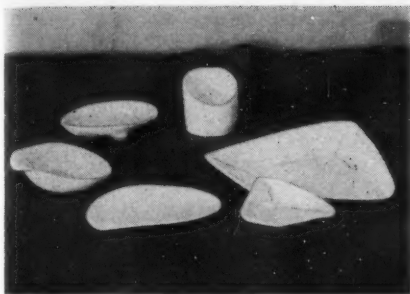
No. As “low fire” implies, this rose does not have a firing range of temperature equal to other standard colors; it is weak and will fade if fired too hard.

♦ I bought a vial of white powder to use as relief under gold but it is not labeled. Would you know what it is?

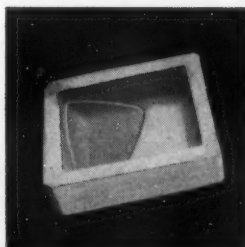
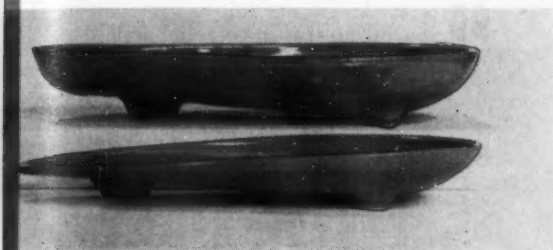
I would not try to guess. The usual paste for relief to be used under gold is yellow in color. Anything other than the proper paste will soak up the metal and not be good to use.

♦ I have some very old lusters that have been on the shelf many years but do not seem to be congealed. Are they still good?

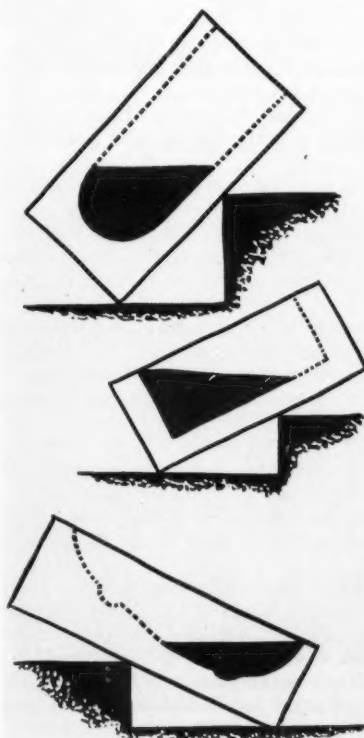
They are no doubt very good.



A VARIETY OF SHAPES from a ONE-PIECE MOLD



by J. LAWRENCE JELF



Everyone who has poured slip in a plaster mold and removed the leather-hard piece has at one time or another intentionally altered the finished shape by squeezing, bending or cutting. At least, I am sure that everyone has entertained the thought. Whether this is an indication that we become bored with a specific shape after making many dozens of castings or that each of us has the desire to create new things out of old is hard to say. At any rate, the procedure is fun to do, creative, and the results most pleasing!

In previous issues of CERAMICS MONTHLY, articles on combining and altering cast shapes have appeared. ("Altering Drain-Cast Forms," Dec., 1955; "Cast - Ware Combinations," Aug., 1955; "Candleholders from

Greenware," Apr., 1955.) Here is a different approach. You can cast different shapes from the same mold.

If you have glanced at the illustrations shown here you no doubt already have a clear picture of the various techniques that can be employed. You can fill a mold to different levels, tilt a mold so that only a portion is exposed to the slip, or both. One-piece molds lend themselves best to this technique.

Inspect the molds that you have on hand and see how many different interesting and useful shapes can be made from each. By combining this technique with the other methods of altering cast shapes you will find that there is virtually no limit to the variety of shapes possible from a single, simple mold.

After experimenting with this idea for several years I am convinced that there is no such thing as a monotonous shape when it comes to molds. Stagnancy is a state of mind! •

**you cast in a
portion of the mold**

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demonstrated by MARC BELLAIRE



In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price; Mr. Bellaire's advice is to use those brands you feel give you the best results.

8. BORDER DESIGN

Border designs are fun to make and in general are easier to accomplish than an all-over motif. From a practical point of view, one might say there are two specific types. One type is the rather formal, symmetrical design which stays within a confined area toward the outer edge of the piece; the other is a freer, less formal type of design—it still is recognizable as a border, however, it is not tightly confined to a given area.

"I find the latter type a more interesting kind of decoration for the free-brush technique. It gives you greater design freedom and the result, to me, is usually more interesting", says Marc Bellaire. From the demonstration that follows it can be quickly seen exactly what Marc Bellaire means. Note how the pears are loosely arranged in an eccentric pattern rather than being symmetrically spaced. Note also how the leaves dart in toward the center in several places to help break up any feeling of a tight, symmetrical, circular decoration. Even so—one immediately gets the feeling of a border decoration.

Borders lend themselves particularly well to plates and shallow bowls. The entire decoration can be seen even though the piece is in use for a flower arrangement or perhaps to hold a second bowl containing a "chip dip."

Observe Marc Bellaire's techniques in the photos on the facing page and keep in mind the following rules for best results:

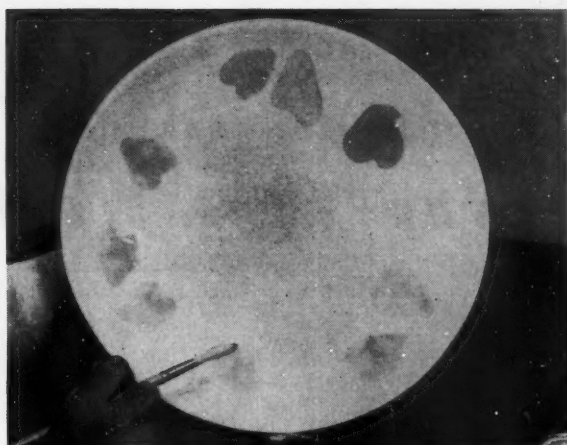
1. *Work on green ware or bisque that is clean and slightly damp.* Dust, finger prints, and other forms of surface dirt should be removed by wiping the piece several times with a quite-damp sponge immediately before decorating. Don't be timid! A slightly roughened, damp surface is ideal for brush decorating.

2. *Use a large, fully-loaded brush.* Work with as large a brush as the design permits, saturated to the hilt, so the color flows generously when touched to the piece.

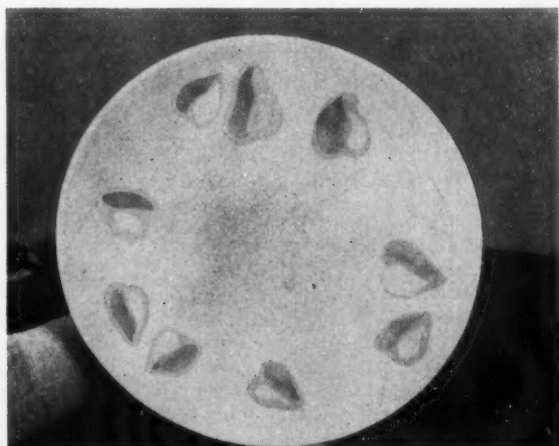
3. *Keep underglazes sufficiently fluid.* Add water as the colors dry out to keep good brushing consistency. ●



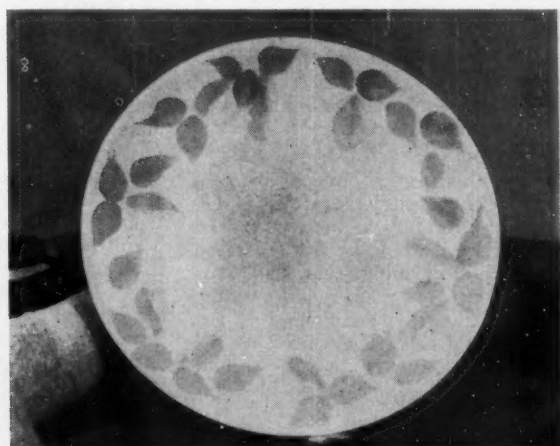
1. Spattering, by scraping a finger across the bristles of a toothbrush dipped in underglaze, is the start of the decoration. Mr. Bellaire spatters on several of the colors that will appear in the motif.



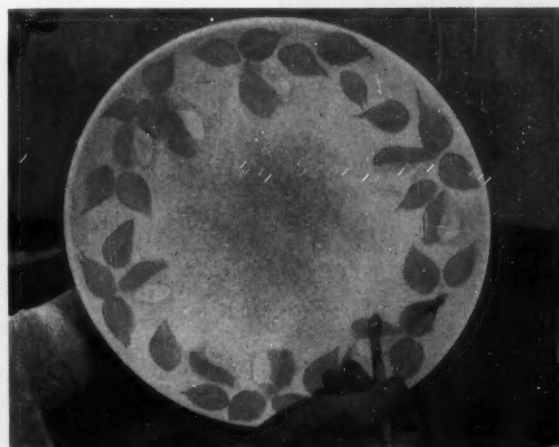
2. The pears (in medium yellow) start out as roughly-shaped hearts. Each is made with two strokes of the heavily-saturated brush. Note the casual spacing used for the pears, to create an informal feeling.



3. Overtones are next. A transparent red goes on one side of each pear and a pale yellow (smaller stroke) on the other. These are dabbed on with single strokes of a fully loaded, large brush. (Still wet, the red appears dark in the photo; the yellow has dried and is light.)



4. Philodendron-type leaves are arranged in groups around the pears. A leaf is made with two strokes of the brush in dark green—each stroke swinging to the outside. Additional leaves are put in toward the center later on (see photo 6) for design purposes.



5. Highlights and accents on the leaves are dabbed on with single strokes of the large brush, saturated with turquoise underglaze.



6. Details and outlining in black brings the decoration into sharp focus. The piece was then bisque fired, glazed and refired. Finished: on facing page.

For Better Enameling...

Run Your Workshop Efficiently

A well-organized kitchen goes hand in hand with good cooking—and the same might be said of enameling. An efficiently run workshop not only saves you time and energy but produces more satisfactory results: it actually encourages you to do more enameling.

In much the same manner as the housewife gradually organizes her kitchen, I have tried to make the enameling workshop in my home more efficient. Some of the "good-housekeeping" routines which I have found make enameling easier to do, and more effective, are described below in the hope that other enamellers will also find them helpful.

Make Room for Varied Operations

First, there is the physical arrangement of the workshop and this is dictated by the kinds of activity carried on. The ideal would be five separated areas for 1) cleaning (sink, acid, Carborundum, etc.); 2) metal cutting, shaping, filing; 3) enameling; 4) firing; 5) soldering. These need not be large areas, however, and the second and fifth can, if necessary, be combined.

Separating the areas judiciously is the important thing. Keep metal-working and soldering, if possible, out of the enameling space; and, of course, see that the kiln and the work surface that goes with it are well removed from the enameling. In other words, arrange the different processes in such a way as to avoid contaminating your materials and making additional cleansing operations necessary.

In Connection with Copper

Instead of waiting to anneal a sheet of copper (to make cutting easier and reduce warpage during firing) when you need it, try keeping a supply of already prepared sheets on hand ready to use at a moment's notice. When my stock of annealed copper is running low, I replenish it at the end of a regular firing session while the kiln is still hot (I prefer doing the job at this time because the firescale formed is so messy). After the firescale is brushed off, the sheets can simply be stored until needed.

I keep a small amount of diluted nitric acid (four parts water to one part acid) on hand for cleaning the

small pieces of copper used for such items as jewelry. A very handy container for the solution is a plastic one with a snap-on, air-tight, plastic lid: plastic will not corrode and acid fumes cannot escape to mar or harm surrounding articles. This type of container (excellent also for storing all kinds of enameling supplies—glass threads, lumps, copper shapes, etc.) can be found, filled with salad, jello, etc., in the refrigerated section of almost any market.

A dish of water is kept beside the acid, not only as a safety measure but also because water has a lower air content after standing; copper removed from the acid bath and rinsed in such water will not tarnish as rapidly or be as hard to clean (for the same reason, hot water works better than cold—if fresh water must be used).

The stale water saves time when you are readying many sections of metal, as for a belt or bracelet; and if there is an unexpected interruption, the rinsing process can be resumed often without your having to repeat the acid-cleaning bath.

Organized

→
(1) LABEL everything that contains color to avoid mix-ups. Here jar, lid and palette all bear same number.

(2) HOMEMADE UNIT atop kiln is used to store pieces until there are enough to fire. Construction details in text.

(3) MAKE UP test plaques of manufacturers' samples as a guide for ordering colors.

THE AUTHOR (at left) at work in her own studio. The firing and soldering area is behind her; cleaning and metal-working area to her right.



A supply of fine steel wool, ready to use, is also a good thing to have on hand: simply cut it into small squares with metal tinsnips and store in a handy dry spot near the sink.

Another way of saving time is to clean copper with steel wool and a drop of detergent; and a better job of rinsing can be done if the metal is held under *hot* water instead of cold.

You can avoid the risk of scratching the surface of metal, when you put it in a vice for filing, if you put a permanent lining in the vice. Use little strips of leather—the shoe-repair man is usually glad to furnish scraps for this purpose. Glue the leather to the inside walls of the vice, clamp a piece of wood in the vice to hold the leather firmly and leave it overnight. When the glue is dry, the vice is ready to use.

Over in the Enameling Area

For sifting enamel, rectangular screens (80-, 100-, 120-mesh), are very practical and you can make up your own. Cut the screening in a rectangle about 1¾ inches by 2¾ inches in size. Fold the edge of the screen *inward* all the way around and crease it flat with a knife blade; *then*, fold up the sides to make the box shape. The extra crease at the top keeps the screen from fraying and helps it to retain its shape; it also makes the sifter more comfortable to hold. The long narrow shape given the screen enables you to get a special grip on it for sifting—thumb on the inside, third finger supporting the underside, while the second finger taps. This makes for better control than is possible with a

small square-shaped screen which has to be held from the outside alone.

Small palettes are a great convenience for holding the enamel colors when you do wet inlay. White-enamelled-steel plaques sold by most supply houses, or small pieces of glass, serve the purpose; or you can make your own, enameling them white (drill a hole in the corner of each one so it can be hung conveniently. A good size for palettes is 2½- to 3-inches square. It is a good idea to have several of them so that you have enough to go around when working with succeeding colors and so that any leftover wet enamel can be left to dry right on its palette.

A dried enamel—if it was mixed with water rather than agar—can be restored to its respective storage bottle. It is advisable, therefore, to make a habit of writing the color number on the palette so you won't make an error in returning the enamel to the proper bottle. Scratch the number on with a pointer, through red carbon paper, in order not to contaminate the enamel.

When labeling enamel-storage jars, it is best to put the identification on both jar *and* lid; then, if you have several jars open at one time, you won't get the lids mixed up which could result in enamel grains of one color falling from a lid into a jar containing another color. Need I say more?

Two-ounce pharmacy bottles with screw tops make excellent containers for storing enamels and they can be purchased in quantity. Craft-type

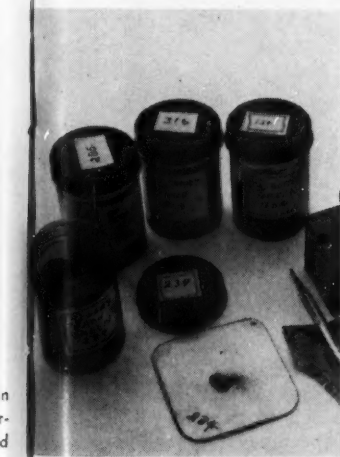
squares make good labels when glued on the bottles, but labels for the painted lids must be *cemented* on since ordinary glue will not stick to such a surface. Write the numbers with India ink so they won't blur when wet. Be sure, also, to distinguish between transparent and opaque colors (a red-crayon line around the transparent labels, on both jars and lids, does the trick for me).

When you are enameling small pieces by the wet-inlay method, a pre-cut supply of tiny blotters comes in handy. I cut my blotters into strips about an inch long and ¼-inch wide and store them in an open envelope tacked on the wall within easy reach.

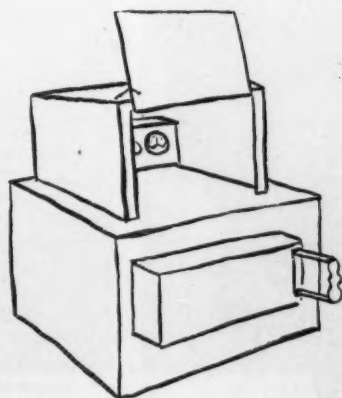
Sooner or later every enamelist reaches the stage where, although he has collected many enamel colors, he still needs certain definite colors and/or values to make a complete or workable palette. You may, for example, have several light blues and dark blues, but lack middle-value blues. This becomes a real problem because manufacturers do not put out color charts; *and*, to make matters more difficult, the *listing* of colors may include such fanciful-rather-than-descriptive names as "bird-blue," "seagreen," "light tobacco," etc.

The manufacturers are most obliging, however, about providing little sample packets of any color of enamel requested. So, if you need a certain blue, you *may* get the one you want by asking for samples of several blues (you won't know whether it's exactly right, of course, until you fire the samples). (Please turn to page 28)

d Work Areas Prompt Organized Thought . . .



1



2



3

designs for hand building

AP

by DON WOOD

Along with the mental image of the finished piece should come a plan of the way in which the piece will be formed. The ability to see both simultaneously often sets the professional apart, and ahead of, the non-professional potter. To encourage this compatibility of forming technique with design, Don Wood gives us the second article in his hand-building series which began in November.—Ed.

A "one-shot" mold on which you can form a piece such as the planter shown here can easily be made from cardboard. There is no need to go to the expense and trouble of getting plaster for the purpose. With a cardboard carton, a paring knife and a roll of the gummed paper tape used for wrapping packages, you can fabricate a mold which will be very lightweight, clean, surprisingly strong and easy to handle.

Any corrugated cardboard carton picked up at the super market will do the job, but it is better to select a box of the lighter type such as is used for shipping breakfast cereal than the kind used for shipping canned goods. The lighter cardboard is easier to manipulate and, when formed into curves and ridges to make a mold, it is rigid enough for the purpose.

It is obvious that in making this kind of mold you have certain limitations because of the problem of shaping flat sheets of cardboard into "round" or three-dimensional shapes. The point is not to let the sense of limitation occupy your mind but to explore the real possibilities and potentials of the method.

Comparative freedom in design is easy to achieve when we realize that it is the inventiveness we can draw out of ourselves that makes an experience a creative and satisfying one. When we enter into a self-conspiracy to be inventive rather than conventional we invite the unexpected, the fresh and the new. The method and material described here are not conventional in any case so let us be unconventional enough to explore with freedom and expectancy the shape possibility in this method of fabricating a cardboard mold.



Planter built from a Cardboard Mold

A highly important key to the successful design of an object is the *process used in making it*. By process I mean the steps and the sequence of steps taken in order to form the object. The process, for example, may involve the construction of molds and jigs and devices in order to make it possible to develop the form of the particular end product desired. In just this area lies the difference between the amateur and the professional designer. The professional would think of the end product in terms of all the steps in the forming process from the beginning of the first jig through the

finishing of the final product.

The amateur is often unaware of the necessity for designing the forming process itself and so he tends to center his attention on the form of the end product. With attention so fixed, he may attempt to build with his hands a shape which actually requires several steps and perhaps a mold or jig to accomplish.

The term, *hand built*, often misleads the inexperienced potter causing him to overlook the many devices which may be used in hand-building processes. The hand-builder may, in

other cases, have standards derived from the forms of machine-made objects. Not understanding that important behind-the-scene steps go into the forming of such products, yet having ideas based on these forms, he attempts the impossible and fails—as the professional would, too, if he approached the matter in the same way.

The difference between the non-professional and the professional is not so much in the ability to think up new ideas as ability to understand the total forming process and to recognize the different qualities of a finished

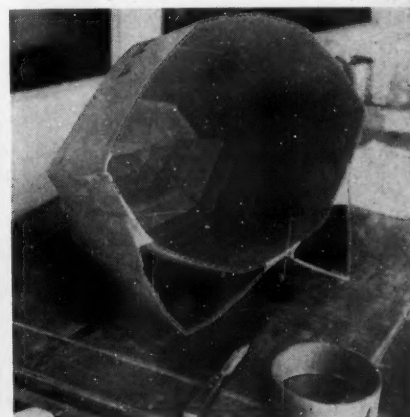
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2



3

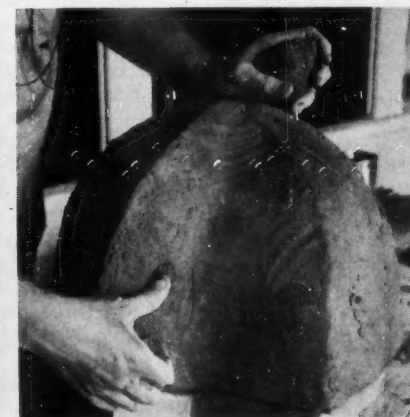
The mold was made from a corrugated cardboard box which was cut, re-shaped and taped together. Notice jutting appendages added to basic round form.



4



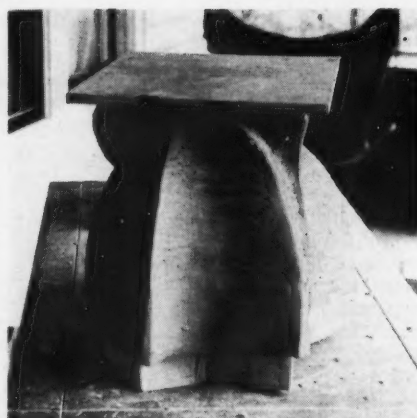
5



6

The pot was started with a slab, continued by using the coil method. Clay was firmly paddled together, then shaped with the fingers.

PLANTER FROM A CARDBOARD MOLD (cont.) . . .



Finishing touches meant further shaping and texturing with a grapefruit knife. After feet were added, a board was placed on top to check the level.



Drying was done in the sun, with damp cloths added to prevent too-fast drying in certain areas; finally, the now-moist cardboard was pulled away.

product which honestly reflect the process, whether hand built or machine made or a combination of both

You may, as I did, have some idea of the general contour of the pot you want to produce and this idea will guide you in making a cardboard mold. Or you may have nothing particular in mind and let a shape evolve which can readily be made up in cardboard and can be visualized as looking good in the form of a clay pot.

The shape of a large squash was the motivating idea for the planter shown here. The photos show the sequence of steps which followed, beginning with the mold and ending with the finished product.

1, 2, 3—The Cardboard Mold: A light carton (the fact that it is marked *Fragile—Handle with Care* is only a coincidence!) was cut and bent into one large main shape and then two

smaller shapes were attached with the paper tape. In the finished mold (3), the suggestion of a certain type of squash may be seen.

4, 5, 6—Forming the Pot: First, a large pancake of clay was pressed onto the top of the mold and patted into place with a paddle. Then, working downward from the top, wide strips of clay were added. These strips had been formed by the coil method into large ropes which were flattened with the palm of the hand and placed on the mold one after the other in overlapping fashion. The strips were then paddled firmly together. The shape was further built up by adding pieces of clay to certain areas as along the ridges.

A grogged clay was used for this piece, and worked rather soft throughout the entire process. In hand building, the use of soft clay eliminates the possibility of the cracks which can form when stiffer clay is

joined together but not thoroughly welded or is worked together with too much water. Here, with the mold giving assurance of good support, quite soft clay can be used and this is one of the attractive features of this method of building up a shape. The clay can just be plopped together without danger of future stress cracks.

7, 8, 9,—Developing the Clay Form: A grapefruit knife was used for further shaping, texturing, etc. Extra notches had been filed in the blade of this knife, making the teeth comparable to the even teeth of a carpenter's saw. The advantage of a toothed tool of this kind is that it cuts and shapes more easily than a regular knife which tends to ride with the contours of the pot instead of cutting them.

Three feet in the form of slabs of clay were added to the bottom of the piece. Since the clay had been worked

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Strictly Stoneware

... slip glazes

by F. CARLTON BALL



THE FIRST potters in America to make stoneware used clay slips for their glazes. The potteries they worked in were located around New York and that vicinity. Since potters are ingenious by nature, what could be more natural than for them to take mud from the Hudson River to make slip glazes? This Hudson River mud is the material we are still using for such glazes, the material we know as "Albany slip clay."

This Albany slip clay, applied to a stoneware pot in the same way that a glaze is applied, will form an excellent glaze when fired to cone 6 or higher. The beautiful dark brown glaze that is found on the porcelain insulators used on high voltage electric-power lines is Albany slip clay. The brown glaze on old whisky jugs and inside old butter crocks is probably the same. This clay makes an excellent glaze that fits nearly all clay bodies and almost always turns out well. Just as it is, with no additions, the clay melts to a rich dark brown glaze at about cone 6 and will take a cone 12 firing well.

Those potters who wish to try Albany slip clay, will find the following glaze will work very satisfactorily when fired from cone 2 to cone 8 in an oxidation atmosphere:

ALBANY BROWN, Cone 2-8

Albany Slip Clay	55.4%
Red Lead	17.2
Cornish Stone	8.1
Flint	8.0
Kaolin	3.2
Whiting	2.9
Zinc Oxide	1.3
Manganese Dioxide	2.6
Red Iron Oxide	0.5

The above recipe should give a medium-brown glaze that is clear, shiny and quite pleasing. Here are some variations:

Variation "A": increase the red iron oxide to 2.6 per cent and this will give a rich dark brown glaze.

Variation "B": add 0.5 per cent of cobalt oxide to *variation "A"* and the glaze will be a good black.

I have used these glazes over and over with excellent results. There are many other variations which might be

tried but so far I haven't made tests on them. For adventurous potters willing to give the time and energy, here are a few:

Variation "C": leave the iron and manganese out of the glaze entirely.

Variation "D": use 2.5 per cent red iron oxide and leave the manganese out.

Variation "E": add 5.0 per cent tin oxide to the original glaze.

Variation "F": double the amount of Albany slip clay.

Many suggestions can be made for using Albany Brown glaze or one of its variations in combination with other glazes, and here are a few of the ideas. With a transparent colorless glaze, trail a raised design onto a bisque pot; then spray the pot with Albany Brown glaze and fire to cone 6. The result will be a straw-colored design on a background of transparent shiny brown glaze.

The same idea can be developed further. For example, if a transparent colorless glaze is trailed in a design on to a bisque pot, then *Variation "A"* of the Albany Brown glaze is trailed alongside the transparent glaze, and the whole pot sprayed with a layer of the original Albany Brown glaze, the result will be a shiny clear brown-glazed pot with design areas of black, brown and yellow.

A peculiar effect which I think

exciting can be achieved by using Albany Brown glaze with G. S. Matt (below), a matt glaze at cone 4 and up:

G. S. MATT, Cone 4 up

	parts
Nepheline Syenite	148
Whiting	32
Zinc Oxide	29
Kaolin	49
Flint	4

Take a vase or bottle-shaped bisque pot and glaze the inside with Albany Brown glaze; spray a medium-thick coat of the same glaze on the outside of the pot. Next spray a medium layer of G.S. Matt over the pot and fire it in an oxidizing atmosphere to cone 4 to 6. The Albany Brown glaze should bubble up through the G. S. Matt so that several different effects can develop. Perhaps large fragile blisters will cover the pot; break these blisters and rub a broken piece of kiln shelf over them until the sharp edges are smooth. This treatment should produce an effect of craters on the moon. Sometimes the bubbles will form, break and heal in the kiln which is fine and the better result.

If the Albany Brown glaze is applied *heavily* and the G. S. Matt, *lightly*, the finished glaze may have only a subtle mottled effect. If both glazes are applied *heavily* the bubbles should be large. On the other hand, if the

(Please turn to page 34)

Stoneware Questionnaire

How do you adjust a glaze formula to a higher or lower firing temperature? For example, the February, 1954, issue of CM has an article by Harding Black on "Iron Spotted Glazes" in which he says to apply 9 coats of a slip glaze to a leather-hard piece, bisque fire, then 3 coats of a cover glaze and fire to cone 10 down flat. The slip glazes he used are Albany slip, also "Maija Grotell slip glaze" which is:

Kingman Feldspar	21%
Whiting	16
Silica	26
Kentucky Ball Clay #4	26
Red Iron Oxide	12

He gave numerous cover glazes. I long to get a glaze similar to Maija Grotell's lovely iron spotted glazes, but I can only fire to cone 8.—R. K., SHORT HILLS, N. J.

In the near future, there will be a number of ideas in my column that will give you this iron spot glaze texture you wish. Albany slip bubbles through glazes and gives this iron spot effect, so just find the proper cover glaze and you have it.

To raise or lower the temperature of a glaze I would advise that you fire the glaze as given regardless of its label of temperature. Many cone 10 glazes are beautiful at cone 8, and many cone 04 glazes are good overfired to cone 8.

To lower this cone 10 glaze, first try substituting nepheline syenite for the Kingman feldspar. Then try 5% and 10% additions of feldspar, whiting, talc, dolomite, zinc oxide, barium carbonate and magnesium carbonate. Try 3% lithium carbonate or 3% of a lead-free frit. Also, you can lower the flint and silica by 3 or 5%. If you do each of these, you will find the result you wish, I am sure, and also several variations of the glaze that will be satisfactory or even better.—F.C.B.

What glaze treatment would you suggest for a chocolate brown stoneware clay? I make a cone 9 body, add 3% manganese and a little Ilmenite and grog. I am uncertain whether to add color to

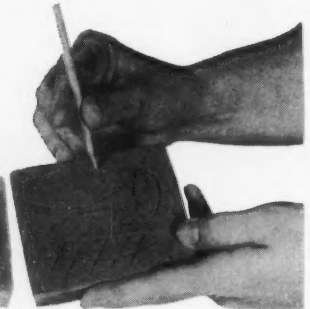
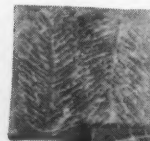
(Please turn to page 34)

TRY MISHIMA

A Decorating Technique . . .

*which offers unlimited possibilities for variety
in tone and texture*

Photos: Harold Benjamin



by MARY KRETSINGER

Beautiful tones and textures of almost unlimited variety can be achieved with mishima, an inlaying technique in which incised or imprinted design is filled with slip of a contrasting color.

The process generally consists of three steps: 1) incising the design in raw clay with a pointed tool or imprinting it with some kind of stamping device, 2) covering the surface with a slip of contrasting color, 3) scraping the surface clean, leaving slip only in the design.

The great opportunity for variation lies in the *kind* of line or design incised, the *color* of the clays, slips and

glazes used, and the *way* glazes are used.

In my own experiments with mishima, I have tried a great many variations on table tiles. The results of some of these tests were later applied, with the help of a talented former student, Harold Bennett, to pottery bowls and jars, several of which are shown on these pages. It is this experimental work of ours which prompts me to say that the effects one can achieve are all but inexhaustible.

A design incised with a pointed tool, for example, may be loose and freely executed and this I feel is the

better way of complementing the shape of a pot. On the other hand, I have obtained very satisfying results by imprinting designs with various kinds of stamps and other rigid devices. Incised lines may be hard and clear, or irregular and "mussed up," each type having a different appearance when filled with slip.

The coating of slip applied after incising is finished may be completely cleaned off the surface, leaving the slip-filled pattern clearly exposed; or it may be only partially removed so that the design appears somewhat blurred or softened. For an entirely different effect, the slip may be scrap-



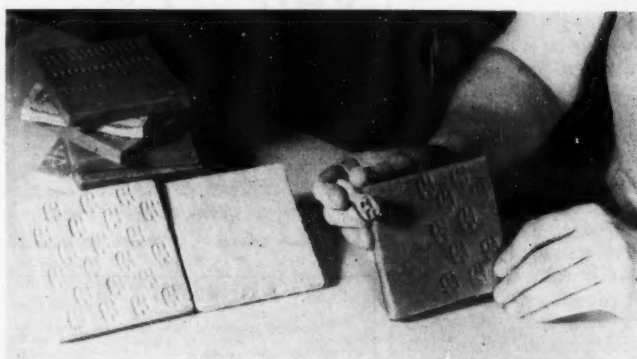
CAUSE AND EFFECT are shown here. After scratching in a design, slip is brushed over-all.



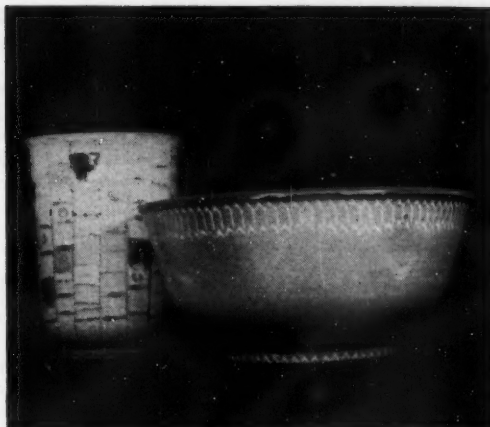
When slip is leather hard, the surface is scraped clean to expose slip-filled design.



For all-over diamond pattern, dark slip is scraped off in bands which follow incised lines.



MISHIMA is the Oriental technique of imprinting or incising a design and filling it with slip. A wooden tool was used to imprint



the border design on the bowl at right. Multi-colored jar has variety of slip colors under transparent glaze.

ed off in bands or other planned areas (the bowl with diamond-shaped pattern was done this way).

Color effects can be widely varied, depending on the clay body, slip and glazes used. The depth of an incised area, the thickness of glaze application—these are elements which also strikingly affect the final results.

In working with the mishima technique, there are two important considerations. Both have to do with the condition of the material being worked on: the clay when incising (or imprinting) is done should be at exactly the right stage of dryness (or wetness); and the slip, before it is scraped off, should be leather hard.

It is difficult to describe precisely when clay is ready to be incised—this is something you come to know as you handle it. I like to have the clay dry enough to crumble when incised; certainly it must not be so wet that it forms curls of clay which hang together. You simply have to try for yourself and see how it works:

experience will accumulate and it is a good teacher.

The mishima technique is *not* adapted to a clear, precisely-cut line. Fuzzy edges and soft turns in the line—the charm of irregularity rather than the accuracy of the ruler and T-square—has the greater appeal. Spontaneous, freely organized designing should not, however, be confused with inept handling of material or lack of imagination. Sureness is essential to the successful treatment of any material and the lack of it in mishima would be immediately apparent.

As for the other important aspect of the technique—when to scrape off excess slip—this should be done when the slip has become stiff but not hard. One should never attempt to remove slip while it is still sticky: until the moisture of the slip sinks into the body, the rule is *Hands Off*. To attempt to clean off slip before it has become leather hard is to invite disappointment; the results are apt to be a sloppy surface blended with the lines and a completely irradiated design, making it necessary to replace the decoration—and sometimes the pot.

Mishima pieces may be glazed, with transparent or semi-transparent glazes, for a wider range of colors and effects. The decorated surface showing the true colors of the clay and slip may, however, be left unglazed. The latter kind of finish, in fact, is my favorite because nothing can beat an unglazed surface for preserving colors in their natural state. (Examples of both glazed and unglazed pots and tiles are shown; all of them, by the way, were bisque fired at cone 08, glaze fired at 04.)

When glazes are used they should

be translucent enough to allow the slip colors to penetrate to the surface. A heavy matt glaze may, however, be used successfully if the slips beneath have been loaded with oxides known for their strong penetrating qualities—cobalt, manganese and iron being among these. For still different effects, one can try varying the thickness of the glaze application; or, after spraying, wipe the glaze off the area near the lip or the foot. Before glazing at all, additional slip color may be spotted onto the piece with a brush if desired.

For the glazing of an *outside* surface, there is a good and easily mixed glaze which allows the clay and slip colors beneath to show clearly. It is composed of one part body clay and one part lead carbonate (this glaze was used for the tiles shown). Two types of semi-transparent enamel glazes in lustrous oyster white, both containing a large quantity of borax for flux, were selected for some of the pots.

On some other examples, where the design is incised in red clay and filled with white slip, a transparent dove-gray glaze was used. This one is beautiful over white slip, varying in value according to the thickness of application and, where heaviest, often taking on a tone of dark blue. My co-worker and I are quite partial to this effect, though we also find unglazed exteriors intriguing.

The patterns and designs of our experiments with mishima are clearly revealed in the photos and considerable detail about color is given. But I wish you could *see* the colors—therein lies the excitement of the technique and the greater part of its endless possibilities. ●



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Workshop Efficiency

(Continued from page 21)

In connection with these color samples, I also have a system in my workshop. In the first place, I always keep on hand a few scraps of copper enameled in white, ready to be wet inlaid with tiny dabs of each sample received. For identification, the catalog order number is painted on with luster or glass enamel. These small plaques when fired constitute a permanent record of the manufacturer's color packets. It is most helpful for ordering. (The plaques, I should explain, are in no way intended to be test pieces in the usual sense, but merely guides to choice of color when buying.)

Aids for the Firing Process

If your kiln is large and you make small pieces, each one need not be fired when enameled: it can wait until several items are ready. This may sound like a production-line method but it simply doesn't seem practical to heat up a twelve-inch kiln in order to fire, say, a pair of tiny earrings. Moreover, on many days one's enameling time is limited to an hour or so leaving little time for the firing process. I have therefore improvised a storage place for pieces waiting to be fired—a cardboard box fitted to the top of the kiln (see sketch on page 21).

Part of the back of the box is cut out to clear the controls and temperature indicator; all cracks on the inside are sealed with sticky fabric-tape; the front of the box is cut to form a flap or lid which has wires attached at the upper corners so it can be held up when a firing is underway. The outside of the box is painted black so that it not only harmonizes with the rest of the kiln but can be cleaned with a damp cloth.

This storage unit is reasonably dust proof, and I have had objects stored in it before firing for as long as a week or ten days with no apparent damage. The box also serves as a clean, convenient place in which to keep a large piece which is being wet inlaid and cannot be finished in one sitting. The general idea of the unit could, of course, be carried out on a more ambitious scale with wood and/or glass used instead of cardboard.

Firescale that collects on the table where a piece is cooled after firing must be cleaned off each time. It would be handy if you could keep a wastebasket under the table for this debris, but that isn't feasible because of the fire hazard. The solution is to brush firescale into an aluminum pie

(Please turn to page 30)

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Suggestions from Our Readers

(Continued from page 10)

SMALL-VIAL HOLDER

A small flat jar such as face creams are packed in makes an excellent vial holder if it is packed with never-hardening, oil modeling clay. The vial is stuck into the clay at a convenient angle and it is held snugly in place by the clay. I find this idea more functional than others because the weight of the entire



assembly makes it difficult to knock the vial and holder over.

To keep the unit dust-free, a mailing tube with one end covered can be fitted over it. The idea holds well for storing brushes, too.

—Peg Townsend
Tucson, Ariz.

GLAZE REJUVENATER

Do you have some old dried out glazes that need grinding and reworking—and you without a ball mill? If you own a blender, you have no problem!

Add water and a little gum solution to the dried glaze and let the blender work on it for only a few minutes. The glaze will be returned to a good consistency and ready for use.

—T. Schreiber
Santa Monica, Calif.

SLIP-COATING IDEA

For covering pots overall with slip, I use a sponge and the potter's wheel.

I return the pot to the wheel (or leave it there if I have been turning or foot rimming), run it at slow speed and apply the slip

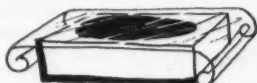
with a sponge. The sponge, saturated to the point of dripping, is held against the slowly revolving pot. With this procedure, the pot retains its thrown look because the slip is sponged on in the same direction as the throwing marks, enhancing rather than filling them.

The areas that cannot be reached because of the clay keys (holding the pot to the wheel) can be easily covered after the pot is taken from the wheel.

—Mrs. Robert L. Linehan
Roselle Park, N.J.

FOR OPEN-FACE MOLDS

When pouring a large open-face, single-piece mold you should stir the thickening slip on top a number of times during the casting process. This nuisance can be eliminated by placing a sheet of vinyl plastic across the top of the mold. This procedure keeps air from touching the top surface of



the slip so that it will not thicken. The sides and bottom of the casting will build up as usual.

—Peg Townsend
Tucson, Ariz.

CYLINDER STEADIER

When decorating a mug, glass, vase or other cylindrical shape which is lying on its side you will find it is a simple matter to keep the piece from rolling if you snap a spring-type clothespin on each side of the rim. Of course, the piece must have been bisque fired—green ware would be too fragile for this device.

—Peg Townsend
Tucson, Ariz.

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Workshop Efficiency

(Continued from page 28)

tin, to be emptied later into a refuse container.

A real asset in the workshop is a stock of trivets for tilting enameled shapes. You can buy them in all sizes and shapes, or you can cut them with tinsnips to various sizes and angles. One pair alone will accommodate a surprising variety of the shapes you use in enameling. Skewers pressed into fire brick *could* be used but the stainless-steel trivets are more dependable: besides lasting indefinitely, they create no crumbling-block mess (skewers sometimes pull out of brick and stick to the piece making stoning, repairing and refiring necessary).

There are probably as many good-housekeeping ideas for enameling as there are enamellers but all of them may not work well for all of us. The ideas to adopt are those that suit you personally, those that make your enameling easier and more successful. On the other hand, none of us can expect to run a sloppy workshop and at the same time do fine work. Organize your "kitchen" for in the enameling craft cleanliness and neatness are most rewarding virtues! •

Big Show: Syracuse

(Continued from page 13)

Ferro Corporation. Industry contributes awards, with the show's grand prize coming from International Business Machines Corporation and the others from leading ceramic industries.

CERAMICS MONTHLY from its beginning has covered the show; in fact, the main feature of the first issue of CM (January 1953) was the 17th Ceramic National and the work of Mrs. Robineau. In 1954 (December), CM featured the 18th National with a highlight of biographical detail about the potters, sculptors and enamellers who won awards. Now the 19th is presented on these pages together with descriptive detail about the prize-winning works themselves.

The wares and the winners at Syracuse change with the years but there is one vital element of the show which is constant and unchanging. This element is the vibrant force of Anna Wetherill Olmsted, director of the Syracuse Museum, who organized the first Robineau memorial exhibition twenty-four years ago and has been the mainspring of each succeeding show. It is her devoted energy which continues to make the Ceramic National a king of shows. •

Itinerary

Send show announcements early — Where to Show: three months ahead of entry date; Where to Go: at least six weeks before opening.

WHERE TO SHOW

FLORIDA, CORAL GABLES

March 5-March 24

★Fifth Annual Miami National Ceramic Exhibition, sponsored by the Ceramic League of Miami at the Lowe Art Gallery. Open to potters, ceramic sculptors and enamellers working in U.S. Deadline for all entry fees (\$3), entry blanks and out-of-town entries, Feb. 11; local entries, Feb. 13. Jury. Cash Prizes. Write Juanita May, 1953 Tigertail Ave., Coconut Grove, Florida.

NEW YORK, BUFFALO

March 7-April 14

23rd Annual Exhibition, Artists of Western New York (14 counties), at Albright Art Gallery, Buffalo Fine Arts Academy. Includes ceramic sculpture. Entries due January 21-February 4; entry blanks by January 30. Jury; prizes. Entry fee, \$2.

WASHINGTON, SEATTLE

March 3-April 3

Annual Northwest Craftsmen's Exhibition at Henry Gallery, University of Washington. Open to craftsmen of Washington, Oregon, Montana, Idaho, British Columbia and Alaska. Entries due February 2. Jury; prizes.

WHERE TO GO

CALIFORNIA, SAN FRANCISCO

January 8-February 5

Design in Scandinavia — over 700 mass-produced pieces at San Francisco Museum.

FLORIDA, JACKSONVILLE

January 13-February 10

New England Crafts (Smithsonian Institution Traveling Exhibition) at Jacksonville Art Museum. Contemporary.

INDIANA, TERRE HAUTE

through January 23

American Jewelry and Related Objects (Smithsonian Institution Traveling Exhibition) at Indiana State Teacher's College.

NEW JERSEY, MONTCLAIR

January 17-February 10

Finnish Crafts (contemporary) Montclair Art Museum.

NEW HAMPSHIRE, MANCHESTER

January 7-28

Craftsmanship in a Changing World at the Currier Gallery of Art. Selections from an exhibition held earlier at the Museum of Contemporary Crafts, New York.

(Please turn to page 37)

CERAMICS MONTHLY



Answers to Questions

conducted by KEN SMITH

Q. I am trying to apply low-fire glazes to vitrified high-fire bodies. Can you help me develop a technique that will help the glaze stick to the non-porous body, keep the piece easy to handle and so forth?

A. The most commonly-used procedure is to thicken the glaze, add a good gum solution (such as the synthetic gums), apply the glaze by spraying, and heat the ware to be glazed so that the glaze will dry immediately upon hitting the surface.

Q. I have been told that it is better to buy clay that has been made plastic by a commercial company than to buy the dry, clay flour and mix it myself. Can you tell me why this would be true and if you agree?

A. Commercially prepared clay is usually de-aired and aged. De-airing is in effect automatic wedging: the dampened clay flows through a vacuum chamber and is then forced through a die under pressure. The result is a perfectly homogenous, tightly-compacted, air-free clay. Aging in the plastic state greatly improves the plasticity and workability of the clay.

Prepared clay is, of course, more expensive than the dry clay flour. One cannot say it is "better" since you can mix, wedge and age the clay flour to the same degree of perfection in your own studio. It is, however, more convenient and less troublesome. A school teacher, for example, with little facilities and even less time finds prepared clay to be a tremendous boon.

Q. When I silt a coat of transparent enamel on copper the edges invariably turn black or dark brown in the kiln. How may this be avoided?

A. Our enameling expert, Kathe Berl, says, "You keep your enamels in the kiln too long—that's all there is to your misfortune of the edges turning dark."

Q. Can a gas-firing kiln, built originally for firing china-painted ware, be converted to an electric kiln? I have in mind using silicon carbide rods such as "Global" elements.

A. I would not attempt such a conversion. In the first place the refractories in the china-firing kiln were not designed to withstand the high temperatures developed by silicon carbide elements. Also it is doubtful that sufficient insulation to hold the high heat has been built into the kiln.

Kilns should be considered "precision instruments." They must be properly constructed so that heat will be evenly distributed throughout to insure satisfactory firings. If you wish to build your own, you would be much better off to start from scratch rather than to try to convert an old kiln.

Q. Can you give me any information on how to price ceramic articles? Is there a suggested percentage ratio between handmade ware and cast ware?

A. The marketing of ceramic ware is a tricky problem and the pricing of articles is even trickier. There is no "formula" in existence; the soundest advice I can offer is that you discuss this problem with your local fellow craftsmen. Many areas have their own unique setups as well as their own price ranges.

Q. Is it possible to apply a slip to leather-hard, bone-dry and bisque ware?

A. Slip can be used on either leather-hard or bone-dry ware. Some adjustment in the slip composition will no doubt be required to make it fit your body under your studio conditions. Slip is rarely, if ever, used on bisque ware.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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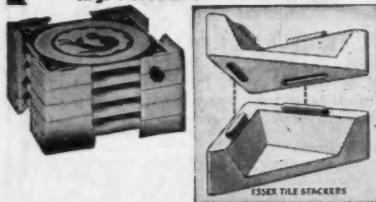
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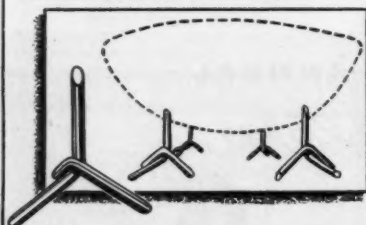
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Ceram Activities

people, places & things

MEET OUR AUTHORS



■ **Mary Kretsinger** is back with us this month through the mishima decorative technique which she and one of her talented students, Harold Bennett, investigated.

From her description of jewelry-making methods in "Clay Necklace" (December 1956), we recognize Mary as an authority in her field. Further proof are the samples of her work now being shown in the touring "American Jewelry and Related Objects" exhibition. A graduate of Kansas University with an M.A. degree in art from the State University of Iowa, Mary is a member of the art faculty at Kansas State Teacher College in Emporia. At present she is on leave of absence, spending the year at Indiana University.

■ **Jo Rebert**, a regular CM author (of the "Jo Rebert Enamels" series) gives us a few hints on how to keep our enamel workshops "ship-shape." Jo explains that she transferred her affections from clay to enameling after her baby arrived. "You see, as soon as I'd get my hands covered with clay, the baby would need emergency attention. I spent all my time washing my hands instead of making pots . . . Enameling is a good stop-and-go medium, and requires less working area. So I bought a kiln, set up a very compact working area and have been enameling ever since."

The well-organized workshop which Jo Rebert maintains is now located in Hollydale, California. Former residents of Columbus, Ohio, the Reberts and their two children recently moved to California where her husband has joined the chemical engineering faculty at the University of Southern California.

Other CM regulars, back with us this month, are **Marc Bellaire**, **Don Wood**, **F. Carlton Ball**, **Zena Holst**, and **Kathe Berl**.

WINNERS AT THE FAIR: Two craft fairs, one sponsored by the **York State Craftsmen** and the other by the **Pennsylvania Guild of Craftsmen**, were of special interest to vacationers traveling in the eastern part of the country this summer.

Four potters were among 17 craftsmen whose work received Court of Honor recognition at the third annual York State Craft Fair, held August 23-25 at Ithaca College, Ithaca. Those honored were **Fong Chow** of Alfred, **Hobart Cowles** of Rochester, **Theodore**

Randall of Alfred, and **Robert Turner** of Alfred Station. (See their pottery in photo.)

As an indication of public acceptance, ceramic products chalked up the highest sales record at the Fair, with jewelry and weaving coming in second and third. Of the entries in ceramics, 83 percent was accepted for sale and display by the jury.

A special feature of the Fair was an exhibit of the **Craft Students League of the YWCA** of New York, which included enamels, jewelry, wood, hollow ware, book binding, and weaving. The group's demonstrations were under the supervision of **Mrs. Constance Newitts**, see photograph above, of Union, N.J., president of the New Jersey Designer-Craftsmen. Mrs. Newitts also conducted individual demonstrations of her enameling techniques.

Hobart Cowles, instructor in ceramics at the School for American Craftsmen at Rochester Institute of Technology, and one of the four potters honored at the Fair, gave viewers an insight into his techniques by conducting pottery-making demonstrations.

Carl Espenscheid of Lehigh took top honors at the juried exhibit of the Pennsylvania



—Photo: Marion Wesp

Pottery above won honors, at the York State Craft Fair, for (l to r) **Robert Turner**, **Fong Chow**, **Theodore Randall** and **Hobart Cowles**.

Guild of Craftsmen's Fair, held July 26-29 at East Stroudsburg State Teachers College. He was awarded the grand prize (\$75) for "Best in the Show" on his entry, a ceramic animal.

MICHIGAN ELECTS: The Michigan Ceramic Dealers Association, including over twenty studios in the Detroit area, recently held

(Please turn to page 36)



not-so-well-known
WAYS OF USING GOLD

Throughout the centuries, gold has been used to complement enameling—and it does so beautifully. There are quite a few ways to apply gold to an enameled surface and I would like to speak, now, about two of the ways that are not widely known (as compared to liquid gold and gold foil):

Leather-Tooling Gold

One gold is a type used for leather tooling. This gold is attached to a layer of wax which in turn is attached to paper; it comes in sheets or rolled-up strips. One must be sure of getting *genuine* gold: there is a cheaper version to be had but, alas, it burns off in the kiln.

The easiest way to get this gold onto the finished enameled surface is with an electric wood-burning tool; but, if such is not at hand, you can fashion a substitute tool by sticking a metal knitting needle through a cork (the cork allows you to hold the needle without burning your fingers while working).

Place the material gold-side-down on the enameled surface; keep it from sliding as you work by either taping it or holding it to the enamel. Warm up the inscribing tool but don't get it so hot it will burn the paper (if you are using the needle device, warm it over candlelight and keep the candle burning as long as you are working so you can re-warm the tool).

Touch the warm point of the tool to the paper: the moment you do this, the underlying wax melts and releases the gold thereby transferring it to the enamel in whatever drawing you want to make. When the design is finished, lift the paper from the enamel; warm the article and fire only long enough for the gold to fuse with the enamel.

The resulting effect is that of a line drawing in brilliant gold—if the piece is fired as advised; in dull gold when fired longer; and non-existent when overfired (so sorry)! There is

texture in the gold lines—this I like and hope you do, too.

Gold Leaf

A leaf of gold is rolled out so thin that by comparison gold foil seems heavy as shoe leather. This form of gold comes in small sheets inserted between the pages of a booklet. It can be bought in art supply stores where it is sold for picture frame gilding or in stores which cater to sign painters. You must also be sure, in buying gold leaf, that it is the "real McCoy"—genuine gold, not ersatz.

This form of gold does not give you line designs. It is used to cover small or larger areas of an enamel or the entire surface. The surface it is applied to must be smoothly fired and perfectly finished; and application of the gold has to be the last step. Since gold leaf looks different on different-colored backgrounds, it is a good idea to try it first on a sample chart to find out how various colors affect it.

The leaf is so very thin and flabby that it is not easy to transfer a sheet of it from booklet to enamel, but where there is a will there is a way and I am going to give you that way now (it sounds strange but it *works*). Cut a piece of tracing paper to the size of the gold leaf; rub the paper gently on your hair (!) to generate electricity and place it over the gold. The paper will pick up the gold leaf as easily as a magnet picks up metal and, amazingly, it will stay put.

Now cut the paper in whatever shapes you want but don't make them much larger than the equivalent of a square inch. With a moistened finger tip lift up one of the shapes, breathe on the enamel (to make the gold adhere), and place the shape with the gold side down; then re-moisten your finger tip and lift the paper covering off the gold. In this simple way, you can put gold leaf over any area desired, placing one shape next to the other—and the more the shapes overlap, the more interesting the effect, (do try this and see for yourself what I mean).

There is a way of applying gold leaf freely in a design—without any
(Please turn to page 34)

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Strictly Stoneware

(Continued from page 25)

Albany Brown glaze is applied thinly and the G. S. Matt heavily, the bubbles will be small and the surface may just look curdled.

There are many variations and each of the variations will change with the temperature used. I believe a cone 3 or 4 firing will produce the best bubbles in the glaze. A cone 6 firing will heal the bubbles and a mottled or curdled effect will be achieved. Different clay bodies and different kilns change the effect; many tests should be made in order for results to be worthwhile.

Experimenting along this line can be continued with the G. S. Matt applied over *Variations A, B, C, D* and *E* of the Albany Brown glaze. If the G. S. Matt glaze were to be tinted a pale blue or pale green or yellow, then there would be even further variations in the effect when one of these colored Matts was applied over the Albany Brown.

An extremely important note: to make Albany slip glazes adhere to a bisque surface a good quantity of gum must be used in the glaze. I prefer a synthetic gum of medium viscosity. Another material that works with the gum or by itself is corn syrup, *Karo* for instance; this will give a hard surface that won't peel off either a glazed or a bisqued surface. The quantity of gum or syrup to be used is an individual choice and not critical. It is advisable to have gum or syrup in G. S. Matt also, if it is to be applied over a layer of Albany slip glaze. (More on slip glazes next month.)

Questionnaire

(Continued from page 25)

the inside of the bowl or just clear glaze. Some glaze must be used somewhere, mustn't it? Is it artistically correct to show only the dark clay color on the pot? You said stoneware must never be "slick", so a transparent gloss glaze will not do, will it? When a glaze is appropriate, what do you use?—H.A.W., W. HEMPSTEAD, N. Y.

One of the first things the Museum of Modern Art accepted of my pottery was a pitcher of stoneware clay with 5% manganese in it—unglazed, outside. It would be a waste of time to make such a beautiful clay and then hide it with glaze! The clay is beautiful by itself.

The following glaze would be best, I think; it is what I use:

Tizzie White Glaze, Cone 08-10

	parts
Flint	463
White Lead	1500
Feldspar	300
Kaolin (or China clay)	420
Ferro Frit 3134	570
Tin Oxide	162

More tin can be used but 162 is quite good. Try leaving out the flint for a different texture.—F.C.B.

Mr. Ball will answer your questions. Write, care of CM.

Enameling: Gold

(Continued from page 33)

cutting or hair-rubbing or tracing paper. The trouble is that it takes experience and you can do it only—well, only if you can do it!

Hold the booklet of gold leaf with the front cover down, open the book so that you lift all the pages and gold leaves except the first in line, leaving this one only sitting on paper with no other gold leaf behind it. Now take a water-color brush, moisten it with water and wet the spot on the enamel where you want the gold. Then, with the tip of the brush, tear off a piece of gold leaf in approximately the shape wanted and gently lay this piece on the enamel where it belongs.

This takes a good deal of juggling and balancing because the gold is so thin that it moves with the wind. Better close the windows, and turn off the fans and don't even breathe in the wrong direction! But—by breathing the right way, you can direct the bit of gold that dangles from the tip of your brush right to its proper position. When this is accomplished, squeeze your brush dry and with it shift the outlines of the gold to the correct shape. That's all there is to it except that the reason for opening the booklet in a roundabout way was to make sure that only one sheet of gold leaf would come in contact with the wet brush; otherwise, paper pages underneath would absorb water, making other gold leaves stick to the pages hopelessly and ruining them for further use.

So I have told you about two ways of applying gold leaf. When you have finished doing it—by whichever method—pre-heat the article in preparation for firing. Then fire only as long as absolutely necessary for fusing. This is what results: short firing—brilliant design; long—dull effect; overfiring—good-bye gold. But if the firing goes wrong, don't give up; unlike leather-tooling gold, gold-leaf design can be redone until satisfactory.

Fired gold leaf does not look like an even gold coating. It is far more interesting with different shadings produced from overlapping and thinner layers, and sometimes it has fine veining. Another nice effect can be achieved by going over the applied gold with a stipple brush before firing: this breaks the gold into fine dust and gives an attractive shading or all-over pattern.

To improve the luster of gold leaf,

(Please turn to page 36)

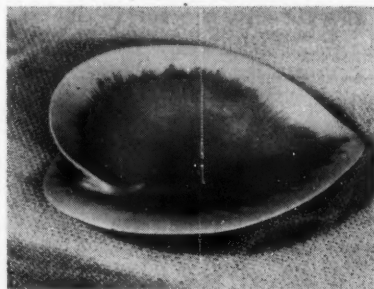
IDEAS for the decorator

by BEE BASCH

Feather Edging

It's fun to mix different materials together and to experiment in general with colors and textures and other effects. You can learn a great deal about the materials you use.

This feather-edged leaf bowl is the result of several experiments. At one time I wanted to make a sea gull in dark clay. I added black iron oxide



to dry red clay until it looked black enough to suit me. Since I had no experience, I just kept throwing in more black iron oxide until the jar was empty.

This made the clay "short," in other words, the clay lost its plastic quality and seemed to have little strength. I just couldn't make the sea gull sculpture from it, so I tried it as a slip for sgraffito. I added water and mixed it into a thin slip, then sprayed it on a large ashtray which had been poured in white clay. I sgraffited a simple pattern through it, and bisqued to cone 08.

The black slip changed to a rich dark brown in firing. It was so interesting that I decided to glaze it with a transparent matt, hoping it would retain the same appearance. I fired it to cone 05. When I took it from the kiln, however, I was very disappointed. The glaze on the iron-oxide slip was pitted. However, to my shock and surprise, my friends seemed to particularly like this piece. Since the glaze texture was so unusual, I decided to duplicate it on the leaf bowl.

This large bowl was poured rather thick in a white slip and sprayed with the black iron oxide slip. With a fine-wire brush, I feathered the edges between the light and dark areas. Then I bisque fired to cone 08. I wanted the bowl to have the same effect as described above, but

in a light chartreuse, so I used the same transparent matt but added yellow and a small amount of green powdered underglaze, grinding it in thoroughly with a mortar and pestle until the mixture looked about right. I ran a test sample to be sure I had the shade of chartreuse I wanted. I then sprayed it on the large bowl and fired to cone 05. Since it was a transparent matt, the chartreuse appeared darker and somewhat grayed on the iron oxide slip, but it was light and brighter on the white, making a very handsome combination.

With its unusual texture, softness of color, and simplicity of design, this bowl makes an excellent container for either flowers or fruit.

Recessed Design

Whenever someone speaks of interpreting from nature, I think of this sea-going plate design. It's a piece of seaweed which I caught on my hook when fishing in Sandy Hook Bay! I found it quite interesting in line, shape and texture.

After drawing the design on the bottom of a thickly cast greenware bowl, I dug it out, recessing the seaweed design.

I intended to use a gloss glaze on the inside of the bowl to suggest wet seaweed, but I wanted a contrast of



shiny seaweed against a dull background. Recessing seemed a good way to keep the two glazes separated. After the seaweed was carved out, I brushed an opaque turquoise green glaze in the design area, doodled in a clam shell design and fired at cone 08—combining the bisque firing of the whole bowl while glazing the design area.

Next, I covered the glazed surface

(Please turn to page 37)

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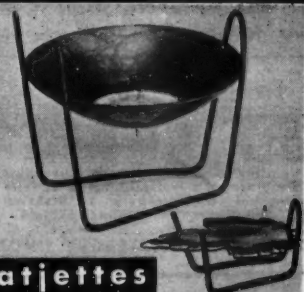
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CERAMICS MONTHLY
4175 N. High St. Columbus, Ohio

Ceram-Activities

(Continued from page 32)

their annual election of officers: President, **Chester Strackbein**; Vice President, **Ron Reid**; Secretary, **Kitty Powers**, 15747 Snowden Ave., Detroit 27, Mich.; and Treasurer, **Ray Ferry**. Studios interested in joining and participating in the association may contact the secretary.

CERAMIC HEAVEN ON WEST COAST:

Good equipment, operating funds and space — all for ceramics! That is the happy situation at the **University of Southern California** in Los Angeles where **Carlton Ball** (CM's stoneware man) now teaches (it was the school's expanding program in ceramics that won Ball away from the Mid-west last year). Offering advanced work for a master's degree as well as a four-year undergraduate program in ceramics, Ball and his colleagues stand ready to meet all comers with newly installed, extensive facilities.

NEW BRANCH IN SOUTHLAND: A new southern limb on the Ceramic Association's "family tree" is the **Florida Gold Coast Ceramic Dealers Association**. It is composed of the majority of Florida studios from Broward County to the southern tip of Florida. The following officers have been elected: President, **Dorothy Harper**, Harper Ceramic Studio; Vice President, **Walter Nay**, Jadol's Ceramic Studio; Recording Secretary, **Jean Wisniewski**, Dania Ceramics; Corresponding Secretary, **Hazel Lane**, Ceramic Lane, of Dania, Florida; and Treasurer, **George Lehrsch**, Hollywood Ceramics.

Enameling: Gold

(Continued from page 34)

you can go over it with a glass brush (glass threads bound together with twine) shortly after it comes out of the kiln. But do not do it at once or the brush will stick.

Have you been wondering why I mention only gold and take no notice of silver? Well, there is a silver leaf and it can be handled just like the gold. Unfortunately it looks more like aluminum than silver to me—but do try it yourself for you may like it better than I do.

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Build a Planter

(Continued from page 24)

soft throughout the process, the addition of clay presented no problem.

When the feet were completed, a board was placed on top of them so their level in relation to the mouth rim of the piece could be determined and modified if necessary.

10, 11, 12—Drying the Pot: After a few marks had been pressed in the surface for decorative effect, the piece (still supported by the mold) was placed in the sun to dry.

When the feet showed signs of advanced dryness, damp clothes were wrapped around them so they would not become completely dry before the rest of the pot. The mouth rim and lower portion of the body were similarly covered so that the closed-in section—the base of the pot—would dry first (if this precaution were not taken a crack might develop when the bottom began to shrink).

While the outside of the piece was losing its water through contact with air and sun, the inside was losing water to the walls of the cardboard mold. By the time the outside of the clay had dried a little beyond the leather-hard stage, the cardboard mold had become soft enough to collapse. At this point, the piece was turned right side up and the cardboard was easily torn from the inside. The inner surface of the pot was still soft enough to allow for thumbing the seams together; at this time also, the interior was smoothed with a scraper and some thick areas of clay were cut away.

When seen in an upright position, a shape that has been worked upside down may require a few alterations. In the case of this planter, some clay was added to the mouth rim to make it higher on one side and the feet were altered slightly. Since the clay was leather hard by this time, it was necessary to soak the places where clay was to be added so that a proper welding could be accomplished. After the additions, the areas involved were dried slowly in order to avoid the stresses which might be set up through too-fast drying.

The planter was so large that no drainage problem would be created by a glazed interior. The piece was therefore glazed inside and out to make it moisture-proof for indoor use.

My preference, in choosing a glaze for a planter, is for such subdued colors as might be found in the ground where plants grow naturally. After all, the pot is intended to display the plant—not vice versa! ●

Itinerary

(Continued from page 30)

NEW YORK, BUFFALO

through January 31

Ceramic exhibition sponsored by the Western Chapter of the New York State Ceramic Dealers Ass'n, Inc., at Erie County Savings Bank.

NEW YORK, NEW YORK

January 10-February 10

19th Ceramic National (commonly known as "The Syracuse Show") at the new Museum of Contemporary Crafts. First stop of two-year tour for prize-winning pieces and large selection of other work from recent biennial, circulated by Syracuse Museum.

NEW YORK, SYRACUSE

through January 24

American Craftsmen (contemporary), a Smithsonian Institution Traveling Exhibition, at School of Art, Syracuse University.

OHIO, YOUNGSTOWN

through January 27

Ninth Annual Ceramic and Sculpture Show at The Butler Institute of American Art.

TEXAS, WICHITA FALLS

January 20-February 15

Italian Arts and Crafts, a contemporary exhibition at Midwestern University.

WASHINGTON, D. C.

through January 20

11th Annual Area Exhibit at Corcoran Gallery of Art.

Ideas for Decorator

(Continued from page 35)

with a rubber resist (like *Mayco Mask or Transmask*) and sprayed a dark blue vellum matt over the entire surface. This somewhat approached in color the deep blue of the Gulf Stream as I remember it. I sprayed this on heavily and evenly, with particular care to the even coverage, since it is a non-flowing glaze. Then I very carefully peeled off the rubber resist, touched up the edges with a small brush, and fired to cone 05.

The seaweed design in turquoise green still wasn't quite right—it seemed to need a little "help." I decided to use some turquoise luster which I brushed on over the seaweed. Using a ruling pen (or a gold pen) I also put luster in the clam shell lines, then fired it again at a high cone 018.

The result is quite a beautiful piece, with unusual and subtle coloring. With luster added, the seaweed has much the same color tone as the background. However, the luster catches your attention because of its iridescence and the sharp contrast of texture.

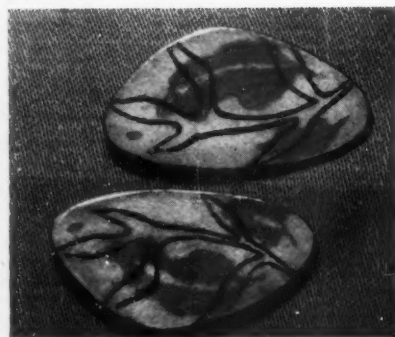
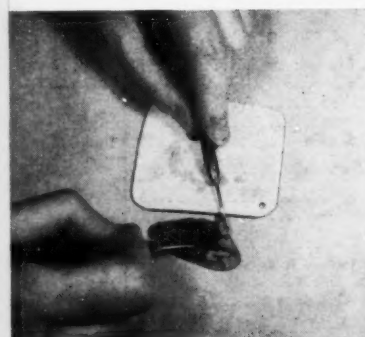
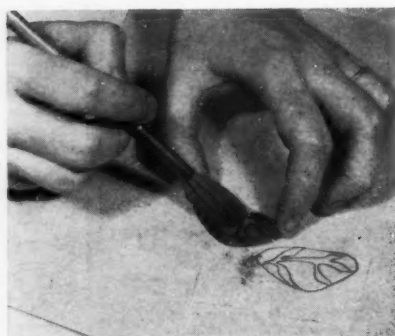
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